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ABSTRACT

This bibliography is a compilation of works by 44 Nobel Prize winning authors presently available at the Dutchess Community College library. Each entry describes the piece of literature for which the author received an award, provides a brief sketch of the writer, includes a commentary on the themes of major works, and lists the writer's works. An introduction to the bibliography provides background information on the life of Alfred Nobel and the prizes made available to individuals who have made contributions toward humanistic ends. The bibliography may be used as a reading guide to some classics of twentieth century literature or as an introduction to important authors. Authors listed include Samuel Beckett, Henri Bergson, Pearl Buck, Ivan Bunin, Albert Camus, and T.S. Eliot. (RB)

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NOBEL PRIZE LITERATURE

A SELECTION OF THE WORKS OF FORTY-FOUR NOBEL PRIZE WINNING AUTHORS IN THE LIBRARY OF DUTCHESS COMMUNITY COLLEGE, WITH BIOGRAPHICAL AND CRITICAL SKETCHES.

Prepared by

Terry E. Hubbard
Assistant Librarian
November, 1972

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PREFACE

Each year on December 10th, one of the highlights of the literary and publishing world takes place with the presentation in Stockholm of the Nobel Prize for Literature. This coveted Prize bestows upon its recipient world-wide recognition as a master of the written word, of original and unique talent, and focuses attention on literary works of merit and distinction.

This bibliography is a compilation of works by 44 Nobel Prize winning authors presently available at the DCC Library. It also includes a brief account and introduction to one of the most original and enduring acts of humanism in modern history, the Nobel Prizes. It may be used as a reading guide to some classics of modern world literature, or as an introduction to important authors. We hope it will also be used to encourage the development of good reading habits and tastes. All works cited in this bibliography are from the circulating collection of the Dutchess Community College Library.

This compilation has been developed with the cooperation of many people, in particular the professional and secretarial staff of the Library who assisted in the selection and preparation of many of the works listed in this bibliography, and whose editorial assistance is greatly appreciated. Credit and thanks are also due the DCC Art Department, especially Mr. David Lax, Chairman, for the reproductions of the Nobel Medal which appear on the cover and title page of this work.

Terry E. Hubbard
November 1972

INTRODUCTION

Alfred Nobel was born in Sweden in 1833, the son of an energetic, if unsuccessful, industrialist. Educated in St. Petersburg, Russia, he traveled as a youth and returned to St. Petersburg in 1852 to assist his father in the development of torpedoes and mines for the Russian military. Although not the discoverer of nitro-glycerene, Nobel's was the first industrial application of it; he combined it with other materials to lessen its highly volatile character, thus giving the world dynamite. It was around this explosive, the resulting munitions industry, and the family oil investments in Baku, Russia, that his industrial empire formed, leaving him a phenominally wealthy individual.

As a man, Nobel tended toward the ideal 19th Century *uomo universale*. His education was broad, his interests comprehensive, his manner urbane, and his wealth almost limitless. Unfortunately, he was handicapped by the poor condition of his health which from childhood altered his ability to extend his activities and interests to their maximum. He was an original thinker, fluent in six languages, with a distinct bent for poetry and literature, himself the author of several unpublished novels and numerous poems. Although chemistry was his training, his practice of it was more applied than theoretical. He was an inventor rather than a discoverer. A lonely man, he never married.

Late in life, Nobel, who ironically inclined toward pacifism, developed reservations about his family's munitions industry. At the time of his brother's death, one obituary, mistaking Alfred for his brother, referred to Nobel as the "merchant of death", an appellation which still clings to his name, and which apparently haunted him in his last years. On his death in San Remo, Italy, in 1896, Nobel left a fund of $9,200,000, the interest from which provides the annual endowment for the four Nobel Prizes.

The Nobel Foundation, established by the provisions of Nobel's will, is the legal owner and administrator of the Prize funds. It is not, however, concerned with deliberating or deciding to whom the Prizes will be awarded. Decisions on the Prizes rests exclusively with four institutions designated by Nobel in his will. These institutions are: The Royal Swedish Academy of Science (Physics and Chemistry Prize); the Royal (Swedish) Caroline Medico-Chirurgical Institute (Physiology or Medicine Prize); The Swedish Academy (Literature Prize); and the Norwegian Nobel Committee appointed by the Norwegian Parliament in Oslo (Peace Prize). Each award consists of a gold medal, a diploma bearing a citation, and a sum of money. The amount of the Prize for literature depends on the income of the Foundation; it has ranged from about $30,000 to the 1972 high of almost $100,000. A reproduction of the Nobel medal for Literature appears on the cover and title page of this bibliography.

The selection of the Prize winners starts in early autumn of the year preceding the award, with the Prize awarding institution sending out as many as 1,000 invitations requesting nominees. The invitations are normally sent to previous Prize winners, authorities in a field, or other persons of distinction. The names of the nominees must reach the selection committee

of each institution before February 1st of the year of the Prize. From the list of candidates thus compiled, a selection is made on the basis of professional competence and international range.

On February 1st, the four Nobel committees start their work on the nominations received. If necessary, the committees may be authorized to call in experts irrespective of nationality. By September and early October, the selection committees submit their recommendations to each respective Prize awarding institution. The final decisions by each of the four institutions must be made by November 15th. All deliberations and voting are secret at all stages. The Prizes may be given only to individuals, with the exception of the Peace Prize, which may be given to an institution. Work cannot be proposed posthumously, but a Prize duly proposed may be so awarded, as with Dag Hammarskjold (Peace, 1961).

A Prize is either awarded *in toto* to one person, or shared jointly by two or more (but in practice never more than three) persons. Sometimes a Prize is withheld until the following year; two Prizes in the same field can thus be awarded in one year. If a Prize is not awarded after a year, it is paid back into the general Foundation fund. This also happens if a Prize is declined (Sartre, 1964), or not accepted before a set date.

In some cases, governments have forbidden their nationals to accept the Nobel Prize. This was the experience of Germans during the Third Reich period. More recently, the Soviet government refused permission to Boris Pasternak to accept the Prize for Literature (1958).

Prizes are withheld or not awarded when no worthy candidate, in the meaning of Alfred Nobel's will, can be found, or when the world situation prevents the gathering of information required to reach a decision, as happened during World Wars I and II.

The Nobel Prizes are open to all, irrespective of nationality, race, creed or ideology. They can be awarded more than once to the same recipient (Marie Curie, 1903 and 1911; Linus Pauling, 1954 and 1962). The ceremonial presentation of the Prizes for Physics and Chemistry, Physiology or Medicine, and Literature take place in Stockholm on December 10th, the anniversary of Nobel's death. The Prize for Peace is presented in Oslo on the same date. The laureates usually receive their Prizes in person.

Whether the prize winners through the years have always merited the Nobel distinction above all other world writers is certainly a personal matter to decide; but it must be recognized that they are all figures of great distinction. Since 1930 when Sinclair Lewis was cited, America's great novelists have been among the winners: Pearl Buck in 1938; William Faulkner in 1949; Ernest Hemingway triumphed in 1954; and John Steinbeck in 1962. The common man on Main Street, China's good earth, the little town of Oxford Mississippi, the conventional Midwestern lower middle class and the cruel livelihood of sharecroppers of Oklahoma figure in books by these powerful writers.

Through his keen perception, Nobel felt the handicap of those sincerely innovative writers who dared to break the rules of fashionable writings of their day. He realized that publishers must be in a position to make money, and that few have been willing to put out a book which will attract no readers. Even literature would appear doomed to suffer from the reading tastes and demands of the "conglomerate mediocrity" as John Stuart Mill so tersely phrased it. But, as Nobel himself might have taken satisfaction in, the works which comprise this list are certainly an exception to Mill's law. Together they stand as one of the most succinct testaments to the agonies and achievements of the twentieth century.

AGNON, SAMUEL JOSEPH (1888-1970) Israel (b. Poland) *** 1966

"For his profoundly characteristic narrative art with motifs from the life of the Jewish people."

Agnon immigrated to Palestine in 1908, where his writing quickly attracted attention. He chose as his subject the life of the East European Jewish diaspora. His *Bridal Canopy* (1922), a long short story, is a series of stories woven together from tales, parables, fables, proverbs and other folkloristic materials. Agnon is the most significant master of Hebrew prose writing since World War I. He was the first Israeli and the first Hebrew language writer ever to win the Nobel Prize.

In the Heart of the Seas; a Story of a Journey to the Land of Israel. I. M. Lask, tr. New York, Schocken Books, c1947. (892.43 A274b Eng.)

The Betrothed, and, Edo and Enom; Two Tales. Walter Lev, tr. New York, Schocken, 1966. (892.43 A274Lb Eng.)

The Bridal Canopy. I. M. Lask, tr. New York, Schocken, 1967. (892.43 A274h Eng.)

Twenty-One Stories. Nathan Glazer, ed. New York, Schocken, 1967. (892.43 A274Lt Eng.)

ANDRIĆ, IVO (1892-) Yugoslavia *** 1961

"For the epic force with which he has depicted themes and human destinies drawn from the history of his country."

Andrić's works are dominated by a sense of human isolation, perhaps owing to his imprisonment for political activities during World War I. For him, the main condition of man's existence is fear, the fear of both external disaster and internal insecurity in a world where everything is ephemeral, but where the human psyche longs for constancy. He uses Bosnia, especially the old Turkish Bosnia with its violence, despotism and terror, as both a symbol and a canvas on which to portray man's tragic struggle against the oncoming darkness of change and death.

The Pasha's Concubine, and Other Tales. Joseph Hitrec, tr. New York, Knopf, 1968. (891.8 A573Lp Eng.)

The Vizier's Elephant; Three Novellas. Drenka Willen, tr. Chicago, Henry Regnery Co., 1970. (Gateway Edition). (891.82 A573Lv Eng.)

ASTURIAS, MIGUEL ANGEL (1899-) Guatemala *** 1967

"For his highly colored writings rooted in a national individuality and Indian tradition."

Born in Guatemala and educated in Europe, Asturias' career in law and leftist politics is reflected in his literature of struggle and rebellion. In Latin America and France, his reputation is considerable. In the U. S., however, Asturias was unknown until he was awarded the Prize (at which time the *N. Y. Times Book Review* queried, "Why Asturias?"). His works are now being translated in no particular order. His subjects are social protest and poetry; reality and myth; sensual human enjoyment of the present; "magic" rather than linear time; and, above all, a compassion for struggling Guatemala and its people.

El Señor Presidente. Frances Partridge, tr. New York, Atheneum, 1969. (868.97281 A859s Eng.)

Strong Wind. Gregory Rabassa, tr. New York, Delacorte Press, c1968. (868.97281 A859v Eng.)

The Bejeweled Boy. Martin Shuttleworth, tr. Garden City, N. Y., 1971. (868.97281 A859a Eng.)

BECKETT, SAMUEL (1906-) Ireland (res. France) 1969

"For his writing which--in new form for the novel and drama--in the destitution of modern man acquires its elevation."

Born in Dublin, Beckett became a lecturer in English as the École Normale Supérieure in Paris, and later in French at Trinity College, Dublin. From 1932 he has lived mostly in France. He was for a time secretary to James Joyce, with whom he shared the same tantalizing preoccupation with language, and with the failure of human beings to communicate successfully, mirroring the pointlessness of a life which they strive to make purposeful. His early poetry and first two novels, *Murphy* and *Watt*, were written in English, but not the trilogy, *Molloy*, *Malone Dies*, and *The Unnamable*, or the plays *Waiting for Godot* and *End Game*, all of which appeared first in French to be translated by the author. *Waiting for Godot* best exemplifies the Beckettian view of the human predicament, the poignant bankruptcy of all hopes, philosophies and endeavors.

Cascando and Other Short Dramatic Pieces. New York, Grove Press, 1968. (822.91 B396Lc)

En Attendant Godot, Pièce en Deux Actes. Paris, Editions de Minuit, 1952. (842.91 B396e)

BECKETT, SAMUEL (Cont'd)

End Game, a Play in One Act, followed by Act without Name, a Mime for one Player. New York, Grove Press, 1958. (822.91 B396e)

How it is. New York, Grove Press, 1964. (823.91 B396h)

Krapp's Last Tape, and Other Dramatic Pieces. New York, Grove Press, 1960. (822.91 B396Lk)

Malone Dies. New York, Grove Press, 1956. (823.91 B396m)

Molloy, a novel. New York, Grove Press, 1955. (823.91 B396me)

Murphy. New York, Grove Press, 1957. (823.91 B396mu)

Stories and Texts for Nothing. New York, Grove Press, 1967. (823.91 B396Ls)

The Unnamable. New York, Grove Press, 1958. (823.91 B396u)

Watt. New York, Grove Press, 1959. (823.91 B396w)

BERGSON, HENRI (1859-1941) France 1927 (Announced 1928)

"In recognition of his rich and vitalizing ideas and the brilliant skill with which they have been presented."

Bergson, like Heraclitus, argued that change was the stuff of reality. In his *Essai sur les Données Immédiates de la Conscience* (1889) and *Creative Evolution* (1907) he contrasted the ever-changing yet complex unity of consciousness with the world of things in space--discrete, subject to rearrangement, but not to change. The latter may be grasped by the intellect, but not the nature of duration, which requires immediate intuition instead. The creative urge *(élan vital)* is at the heart of evolution and not natural selection as the Darwinians would have it. Since change is basic, there can be no guiding principle of conduct except free will. Although Bergson's vision was poetical rather than philosophical, he had great influence on biology and psychology as well as aesthetics.

Creative Evolution. Arthur Mitchell, tr. New York, Modern Library, 1944.

An Introduction to Metaphysics. T. E. Hulme, tr. New York, Putnam, cI912. (110 B499)

Le Rire; Essai su la Signification du Comique. Paris, Presses Universitaires de France, 1967. (848.8 B499)

BÖLL, HEINRICH (1917-) Germany *** 1972

"For the 'sensitive skill' and 'broad perspective' of his diverse works, dealing with the impact of war as well as Christianity's role in a bleak and despairing world." (*N. Y. Times*, pg. 1, col. 1, 20 Oct. 1972)

The son of a sculptor, Böll began work in a bookshop, then served in the infantry throughout World War II. After 1945, he took various jobs, finally becoming a free-lance writer in 1951. His first two novels, *The Train* (1949), and *Adam* (1951) are works of protest which show the despair of those involved in total and totally pointless war. His subsequent novels are concerned with the aftermath of war. *Billards um Halbzehn* (1959) is concerned with the private emotions and memories that act as a barrier between individuals and generations. *The Clown* (1961) deals with authentic existence and authentic "Christianity", and is more simply written than is the complicated *Billards*, and marks a new departure in Böll's career. Böll is also a script writer for radio, as well as important for adapting the American style short story to German literature.

Absent without Leave; Two Novellas. Leila Vennewitz, tr. New York, McGraw-Hill, 1968. (833.91 B691Le Eng.)

Adam, and, The Train; Two Novels. Leila Vennewitz, tr. New York, McGraw-Hill, 1970. (833.91 B691Lw Eng.)

Billards um Halbzehn, und, Ansichten Eines Clowns; Zwei Romans. Köln, für den Europäischen Buch-und-Phonoklub, n. d. (833.91 B691Lb)

Children are Civilians, too. Leila Vennewitz, tr. New York, McGraw-Hill, c1970. (833.91 B691Lc Eng.)

The Clown. Leila Vennewitz, tr. New York, McGraw-Hill, c1965. (833.91 B691a Eng.)

18 Stories. Leila Vennewitz, tr. New York, McGraw-Hill, 1966. (833.91 B691Lsi Eng.)

End of a Mission. Leila Vennewitz, tr. New York, McGraw-Hill, c1968. (833.91 B691e Eng.)

Irische Tagebuch. München, Deutscher Taschenbuch Verlag, c1957. (833.91 B691i)

BUCK, PEARL SYDENSTRICKER (1892-) U. S. A. *** 1938

"For her rich and truly epic description of peasant life in China and for her biographical masterpieces."

BUCK, PEARL S. (Cont'd)

Born in Hillsboro, West Virginia, Pearl Buck's early life was spent in China with her missionary parents. Her first novels are colored by her experiences there. *The Good Earth* (1931), the best of the period, earned her the Prize, the first for an American woman. *The Good Earth*, is the first part of a trilogy, *The House of Earth*, a saga of Chinese peasant life written in quasi-biblical form. The trilogy is continued by *Sons* (1932) and *House Divided* (1935). All of her works have enjoyed great popularity in the U. S. She returned to this country in 1935, and currently resides in Vermont. Most of her current works have dealt with the contemporary American scene.

American Unity and Asia. New York, John Day Co., 1942. (940.5304 B922)

China as I See it. New York, John Day Co., 1970. (951.04 B922)

Dragon Seed. New York, John Day Co., 1942. (813.5 B922d)

East Wind, West Wind. New York, John Day Co., 1932. (813.5 B922e)

Fighting Angel; Portrait of a Soul. New York, Reynal & Hitchcock, 1936. (921 S982b)

The First Wife and Other Stories. New York, John Day Co., c1933. (813.5 B922Lf)

The Goddess Abides. New York, John Day Co., c1972. (813.5 B922go)

The Good Deed and Stories of Asia, Past and Present. New York, John Day Co., 1969. (813.5 B922Lg)

The Good Earth. New York, Modern Library, 1934. (813.5 B922g)

The Living Reed. New York, John Day Co., 1963. (813.5 B922l)

The Mandala. New York, John Day Co., 1970. (813.5 B922m)

Of Men and Women. New York, John Day Co., 1941. (301.424 B922)

The New Year. New York, John Day Co., 1968. (813.5 B922n)

My Several Worlds, a Personal Record. New York, John Day Co., 1954. (921 B922)

The Patriot. New York, World Publishing Co., 1946. (813.5 B922p)

Peony. New York, John Day Co., 1948. (813.5 B922pe)

BUCK, PEARL S. (Cont'd)

The People of Japan. New York, Simon & Schuster, 1966. (915.2 B922)

The Three Daughters of Madame Liang. New York, John Day Co., 1969. (813.5 B922t)

To My Daughters, With Love. New York, John Day Co., 1967. (301.42 B922)

What America Means to Me. New York, John Day Co., 1943. (940.531 B922)

BUNIN, IVAN ALEKSEEVICH (1870-1953) France (b. Russia) 1933

"For the strict artistry with which he has carried the classical Russian tradition in prose writing."

Bunin was born of an ancient, if impoverished, Russian noble family. He was associated with both Chekhov and Gorky, although their influence on him seems minor. In lyrics and novels he depicted the decay of the Russian nobility and peasant life. His best known work, *The Gentleman from San Francisco*, is a powerful satire on the vanity of Western bourgeois civilization combined with the expression of a pessimistic philosophy that was to gain ascendancy in his later works. *The Well of Days*, now out of print, gained him the Prize. From 1920 until his death he lived in Paris.

The Elaghin Affair, and Other Stories. Bernard G. Guerney, ed. New York, Funk & Wagnall, 1969. (891.733 B942Le Eng.)

The Gentleman From San Francisco and Other Stories. Bernard G. Guerney, tr. New York, Vintage, 1951. (891.734 B942Lg Eng.)

Memories and Portraits. Vera Traill and Rovin Chancellor, tr. New York, Greenwood Press, 1968. (891.784 B942Lv Eng.)

CAMUS, ALBERT (1913-1959) France *** 1957

"For his important literary production, which with clearsighted earnestness illuminates the problems of the human conscience in our times."

Camus was born in Algeria, but spent most of his life in France as actor, schoolmaster, playwright and journalist. During World War II he was active in the French Resistance. Following the War, he became co-editor with Sartre of the left-wing newspaper *Combat*, until 1948 when he broke with his colleague and turned to political writing. Having earned an international reputation for his nihilistic novel, *The Stranger* (1942), the study of an absurd man in an absurd world,

CAMUS, ALBERT (Cont'd)

Camus set himself to elucidate some values for man confronted with cosmic meaninglessness. The essay, *The Myth of Sisyphus* (1942) on suicide, *The Rebel* (1951) on the harm done by surrendering to ideologies, and a second masterpiece, *The Plague* (1947) in which the plague-strickened city of Oran symbolizes man's isolation, were followed by a return to extreme ironical pessimism in *The Fall* (1956). *The Misunderstood and Caligula* (both 1945) are his best plays. Camus died in a car crash in 1959.

Caligula and Three Other Plays. Stuart Gilbert, tr. New York, Vintage, 1958. (842.91 C221Mc Eng.)

La Chûte, Récit. Paris, Gallimard, 1966. (848.91 C211c)

L'Exile et le Royaume. Paris, Gallimard, 1957. (843.91 C211Le)

The Fall. Justin O'Brien, tr. New York, Vintage, 1956. (843.91 C211c Eng.)

The Myth of Sisyphus and Other Essays. Justin O'Brien, tr. New York, Knopf, 1955. (848.91 C211my Eng.)

Notebooks. New York, Knopf, 1963. (848.91 C211n)

A Happy Death. New York, Knopf, 1972. (843.91 C211m Eng.)

L'Homme Revoltê. Paris, Gallimard, 1951. (844.91 C211Lh)

Lyrical and Critical Essays. Ellen C. Kennedy, tr. New York, Knopf, c1968. (844.91 C211Li Eng.)

La Peste. Paris, Gallimard, 1947. (843.91 C211p)

The Plague. Stuart Gilbert, tr. New York, Modern Library, c1948. (843.91 C211p Eng.)

The Possessed, a Play. Justin O'Brien, tr. New York, Knopf, 1960. (842.91 C211p Eng.)

The Rebel; An Essay on Man in Revolt. Anthony Bowers, tr. New York, Knopf, 1969. (194 C211r)

Resistance, Rebellion and Death. Justin O'Brien, tr. New York, Knopf, 1960. (844.91 C211r Eng.)

The Stranger. Gilbert Stuart, tr. New York, Knopf, 1946. (843.91 C211e Eng.)

ELIOT, THOMAS STEARNS (1888-1965) England (b. U.S.A.) 1948

"For his outstanding, pioneer contribution to present-day poetry."

Born in Missouri, educated at Harvard, the Sorbonne and Oxford, Eliot became a British subject in 1927. Aware of living in a revolutionary period of social and literary disorder, Eliot set himself in successive stages of his poetry and criticism to expose the nature of the disorder, and to reaffirm an order, spiritual in character and implicit in the continuum of literature past and present. Along with his early colleague, Ezra Pound, he devised an idiom of expression in verse suited to the generation which was "in his bones", seeking to carry on the tradition--not imitating the past, but using a language "struggling to digest and express new objects, new groups of objects, new feelings, new aspects." In his earliest poems he exposed the squalor, pretentiousness, dreadful triviality and disenchantment of space-time experience, with suggestions of the spiritual reality he was to explore in *Four Quartets* (1944). His poetry has profoundly influenced his own and a younger generation. His criticism, professedly classicist, has been scarcely less influential. His poetic dramas, such as *Murder in the Cathedral*, have become classics.

Collected Poems, 1909-1962. New York, Harcourt, Brace & World, 1963. (811.5 E42Lc)

The Complete Poems and Plays, 1909-1950. New York, Harcourt, c1962. (818.5 E42Jc)

The Elder Statesman, a play. New York, Farrar, Straus & Cudahy, 1959. (812.5 E42e).

Elizabethan Essays. New York, Haskell House, 1964. (822.309 E42)

For Lancelot Andrewes; Essays on Style and Order. Garden City, New York, Doubleday, Doran & Co., 1929. (804 E42)

Homage to John Dryden; Three Essays on Poetry of the Seventeenth Century. London, Leonard & Virginia Woolf, 1924 (Reprint). (821.09 E42)

Notes Toward the Definition of Culture. New York, Harcourt, Brace, 1949. (301.204 E42)

On Poetry and Poets. New York, Farrar, Straus & Cudahy, 1957. (808.1 E42)

Poems Written in Early Youth. New York, Farrar, Straus & Giroux, 1967. (811.5 E42Lp)

Selected Essays. New Edition. New York, Harcourt, Brace, 1950. (814.5 E42)

ELIOT, THOMAS STEARNS (Cont'd)

The Sacred Wood; Essays on Poetry and Criticism. London, Metheun, 1928. (809 E42s)

To Criticize the Critic, and Other Writings. New York, Farrar, Straus & Giroux, 1965. (809 E42)

FAULKNER, WILLIAM (1897-1962) U.S.A. 1949 (Presented 1950)

"For his powerful and artistically unique contribution to the modern American novel."

Faulkner was a member of a family of Southern governors and statesmen. His first novel, *Soldier's Pay* (1926), tells of the bitter return home of a dying soldier. *Sartoris* (1929) begins his series treating with the degeneration of aristocratic families and the rise of commercial classes through three generations. *The Sound and the Fury* (1929), partly "told" by an idiot, makes use of interior monologue to show the innocence and corruption within the larger social framework of the South. The lurid ten-day trek of a poor white family to bury the dead mother forms the plot of another stream of consciousness novel, *As I Lay Dying* (1930). Written as a money-maker, *Sanctuary* (1931) is a horror story of murder, rape, prostitution and lynching. Faulkner's strength and maturity as an author is continued into his later work, especially the "Snopes trilogy", *The Hamlet, The Town,* and *The Mansion.* His technical virtuosity, his insight into the passions and frustrations of individuals of various mental levels, and his analysis of the perversions in a rotting society place him among the few great American writers of the 20th Century.

Absolom, Absolom! New York, Modern Library, 1951. (813.5 F263a)

Big Woods. New York, Random House, 1955. (813.5 F263Lb)

Collected Stories. New York, Random House, 1950. (813.5 F263L)

Essays, Speeches and Public Letters. James B. Merriwether, ed. New York, Random House, 1965. (818.5 F263Le)

A Fable. New York, Random House, 1954. (813.5 F263f)

The Faulkner Reader; Selections from the Works of William Faulkner. New York, Modern Library, 1959. (813.5 F263Lf)

Go Down Moses. New York, Random House, 1955. (813.5 F263Lg)

The Hamlet. 3rd Edition. New York, Random House, 1964. (813.5 F263h)

Intruder in the Dust. New York, Modern Library, 1964. (813.5 F263i)

FAULKNER, WILLIAM (Cont'd)

Knight's Gambit. New York, Random House, 1949. (813.5 F263Lk)

Light in August. New York, Modern Library, c1959. (813.5 F263l)

The Mansion. New York, Random House, 1959. (813.5 F263ma)

The Marble Faun, and A Green Bough; Poems. New York, Random House, 1965. (811.5 F263Lm)

Mosquitos. New York, Liveright, c1958. (813.5 F263m)

New Orleans Sketches. Carvel Collins, ed. New York, Random House, 1958. (813.5 F263Ln)

The Portable Faulkner. Malcolm Cowley, ed. New York, Viking Press, 1968. (813.5 F263Lp C875)

Pylon. New York, Random House, 1962. (813.5 F263p)

The Reivers. New York, Random House, 1962. (813.5 F263r)

Requiem for a Nun. New York, Random House, 1951. (813.5 F263rf)

Sanctuary. New York, Modern Library, 1958. (813.5 F263s)

Sartoris. New York, Random House, c1956. (813.5 F263sa)

Soldier's Pay. New York, Liveright, c1954. (813.5 F263so)

The Sound and the Fury; and, As I Lay Dying. New York, Modern Library, 1946. (813.5 F263Ms)

The Town. New York, Random House, 1957. (813.5 F263t)

The Unvanquished. New York, Random House, c1965. (813.5 F263u)

The Wild Palms. New York, Random House, c1939. (813.5 F263w)

William Faulkner; Early Prose and Poetry. Carvel Collins, ed. Boston, Little, Brown, 1962. (818.5 F263Mw)

The Wishing Tree. Don Bolognese, illus. New York, Random House, c1964. (Faulkner's only children's story.) (808.89 F263w)

FRANCE, ANATOLE (1844-1924) France 1921

"In recognition of his brilliant literary achievements, which are characterized by nobility and vigour of style, great-hearted human sympathy, genuine charm and a true French temper."

FRANCE, ANATOLE (Cont'd)

Although France's early novels are composed in a pleasing, academic style, (*The Crime of Sylvestre Bonnard*), after 1890, influenced by a number of political "sensations" and Mme. de Caillavet, he undertook an analysis of modern society and, in a series of ironical novels (*Histoire Contemporaine*, 1896-1901), he attacked its absurdities and blemishes. His deliberately assumed air of scepticism and irresponsibility failed to conceal a genuine compassion for the suffering and errors of humanity. Towards the end of his life he turned to the short story in the manner of Voltaire, and used it to popularize his pacifist and revolutionary ideas. He possessed much curious learning and a heart sensitive to all manifestations of injustice.

Le Crime de Sylvestre Bonnard. Paris, Colmann-Lévy, 1966. (843.8 F815c)

Le Livre de mon Ami. Paris, Colmann-Lévy, 1965. (848.8 F815l)

The Queen Pedauque. Jos. A. V. Strizko, tr. New York, Liveright, c1923. (843.8 F815r S918 Eng.)

The Red Lily. New York, Boni & Liveright, n.d. (843.8 F815 Eng.)

La Rotisserie de la Reine Pédauque. Paris, Colmann-Lévy, 1964. (843.8 F815r)

The Six Greatest Novels of Anatole France. New York, Garden City Publishers, 1914. (843.8 F815Ls Eng.) Contents: *Penquin Island; The Crime of Sylvester Bonnard; The Revolt of the Angels; The Gods are A-Thirst; Thais; The Red Lily.*

Thais. Ernest Tristan, tr. New York, Modern Library, 1925. (843.8 F815t)

GALSWORTHY, JOHN (1867-1933) England 1932

"For his distinguished art of narration which takes its highest form in *The Forsyte Saga.*"

In his youth, Galsworthy seemed a typical upper-middle class Englishman--Harrow, Oxford and the hunting fields. However, Kipling, Flaubert and Turgenev turned his attention to literature. His writing shows three phases: (1) That of *Villa Rubien*, when he learned the Russian technique of a restrained objectivity; (2) a middle period beginning with *The Island of the Pharisees* and *Man of Property* and including *Justice* and other plays in which the inflexibility of the old social order is contrasted with the new and humane; and (3), that of a series of novels including *The Forsyte Saga*, in which he contrasts the old and new, but to the detriment of the latter this time, through characters of the Forsyte family.

GALSWORTHY, JOHN (Cont'd)

The Dark Flower. New York, Scribner, c1913. (823.91 G178d)

End of the Chapter. New York. Scribner, 1934. (823.91 G178e)

The Forsyte Saga. New York, Scribner, c1922. (823.91 G178fo)
Contents: *The Man of Property; Indian Summer of a Forsyte; In Chancery; Awakening; To Let.*

A Modern Comedy. New York, Scribner, 1929. (823.91 G178mo)
Part II of the *Forsyte Chronicles.* Contents: *The White Monkey; A Silent Wooing; The Silver Spoon; Passerby; Swan Song.*

On Forsyte Change. New York, Scribner, 1930. (823.91 G178o)
Forsyte tales between the *Saga* and the *Comedy.*

The Roof; a Play in Seven Scenes. New York, Scribner, 1931. (822.91 G178r)

Verses Old and New. New York, Scribner, c1926. (823.91 G178Lv)

GIDE, ANDRÉ PAUL GUILLAUME (1869-1951) France 1947

"For his comprehensive and artistically significant writings, in which human problems and conditions have been presented with a fearless love of truth and keen psychological insight."

Gide was the product of a strong puritan family. In his youth he traveled widely in Africa, becoming critical of French colonialism. After a mild flirtation with communism in 1932, he visited the Soviet Union, but the experience left him disillusioned with both the country and the ideology. In his writings he had repeatedly emphasized the influence on his work of the mixture of races and creeds. The "oscillation" in his works is the conflict between his inborn puritanism and a personal hedonism which came from his contact with the Arab world. The bastards, orphans and rebels who are recurrent figures in his literature are also a reflection of the conflict within himself. In three of his most successful works, *The Immoralist, Strait is the Gate,* and *The Pastoral Symphony,* he studies the corrosive effect on character of a certain kind of Protestant spirituality. He was an extremely versatile writer and the master of a classic style. In his nonfiction he showed himself an acute critic, and his autobiography and diaries show greater frankness and greater concern with himself than any other French author since Rousseau.

Les Caves du Vatican, Sotie. Paris, Gallimard, c1922. (843.91 G453ca)

The Correspondence of André Gide and Edmund Gosse, 1904-1928. Linette Brugmans, tr. and ed. New York, University Press, 1959. (921 G453)

The Counterfeiters, with Journal of the Counterfeiters. Dorothy Bussy and Justin O'Brien, tr. New York, Knopf, 1957. (843.91 G453f Eng.)

GIDE, ANDRÉ PAUL GUILLAUME (Cont'd)

The Immoralist. Dorothy Bussy, tr. New York, Knopf, 1954. (843.91 G453i Eng.)

Interviews Imaginaires; La Déliverance de Tunis; Pages du Journal, Mai 1943.

Isabelle. New York, Farrar, Straus & Crofts, 1947. (843.91 G453is)

Journals of André Gide. Justin O'Brien, tr. London, Secker & Warburg, 1947-1948. 2 volumes. (848.91 G453j Eng.)

Notes on Chopin. Bernard Frechtman, tr. New York, Philosophical Library, 1949. (786.4 C549g)

Pretexts; Reflections on Literature and Morality. Justin O'Brien, tr. New York, Meridian Books, 1959. (844.91 G453p Eng.)

So Be It; or, The Chips are Down. Justin O'Brien, tr. New York, Knopf, 1959. (848.91 G453a Eng.)

Two Symphonies. Dorothy Bussy, tr. New York, Knopf, 1931. (843.91 G453Lt Eng.) Contents: *Isabell; The Pastoral Symphony.*

The White Notebook. Wade Baskin, tr. New York, Philosophical Library, 1964. (848.91 G453c Eng.)

HAMSUN, KNUT (1859-1952) Norway *** 1920

"For his monumental work, *Growth of the Soil.*"

Hamsun had no formal education. He was in turn showman, coal trimmer and country schoolmaster, and emigrated twice to the U. S., working once as a trolley conductor in Chicago. He sprang to fame with *Hunger* (1890), but his best known book is *The Growth of the Soil* (1917). The styles are epic in the Scandinavian manner, dealing with rural majesty among the peasantry. Hamsun was something of a recluse in later years. His German philosophy of primitive forces led him to welcome the Nazi invasion of Norway in 1940, for which he was heavily fined in 1948.

The Growth of the Soil. W. W. Worster, tr. New York, Knopf, 1921. (839.8237 H232m Eng.)

Hunger. Robert Bly, tr. New York, Farrar, Straus & Giroux, 1967. (839.8237 H232s Eng.)

Pan. James W. McFarlane, tr. New York, Farrar, Straus & Giroux, c1956. (839.8237 H232p Eng.)

Victoria, a love story. New York, Farrar, Straus & Giroux, c1969. (839.8237 H232v Eng.)

HEMINGWAY, ERNEST MILLER (1898-1961) U.S.A. *** 1954

"For his powerful mastery--with its influence on contemporary style--of the art of story-telling most recently evinced in *The Old Man and the Sea.*"

Hemingway was raised in Michigan. During World War I he served in Italy and was wounded, thus providing the background for his story of love and war, *A Farewell to Arms* (1929). In post-war Paris, he was encouraged as a writer by Ezra Pound and Gertrude Stein. In *The Sun Also Rises* (1926), he portrayed the "lost generation"--its pleasure seeking, frustration and disillusionment. Most of his stories, such as *Death in the Afternoon*, are tales of physical courage and violence, although the *Old Man and the Sea* indicates a deeper moral understanding of the dignity of man. He received the Pulitzer Prize in 1953. Hemingway died by his own hand in 1961.

Across the River and into the Trees. New York, Scribner, c1950. (813.5 H488a)

By-Line; Selected Articles and Dispatches of Four Decades. New York, Scribner, 1967. (818.5 H488Lb)

A Farewell to Arms. New York, Scribner, 1932. (813.5 H488f)

The Fifth Column, and Four Stories of the Spanish Civil War. New York, Scribner, 1969. (818.5 H488Lf)

For Whom the Bell Tolls. New York, Scribner, 1940. (813.5 H488fo)

The Green Hills of Africa. New York, Scribner, 1935. (799.296 H488)

In Our Time. New York, Scribner, c1958. (813.5 H488Li)

Island in the Stream. New York, Scribner, 1970. (813.5 H488i)

The Moveable Feast. New York, Scribner, 1964. (818.5 H488Lm)

The Nick Adams Stories. New York, Scribner, c1972. (813.5 H488Ln)

Short Stories. New York, Scribner, 1952. (813.5 H488L)

The Old Man and the Sea. New York, Scribner, 1952. (813.5 H488o)

The Snows of Killamanjaro and Other Stories. New York, Scribner, c1927. (813.5 H488Ls)

To Have and Have Not. New York, Scribner, 1937. (813.5 H488t)

HESSE, HERMANN (1877-1962) Switzerland (b. Germany) 1946

"For his inspired writings which, while growing in boldness and penetration, exemplify the classical humanitarian ideals and high qualities of style."

Hesse was to be a theologian like his father and grandfather, but left his studies unfinished to become a locksmith, a commercial apprentice, and a bookseller. His first great success was *Peter Camenzind* (1904) which enabled him to live from then on as an independent writer. His aversion to jingoism and militarism prompted him to move to Switzerland in 1912, eventually becoming a citizen. *Rosshalde* (1914) examines the problems of the artist; *Knulp* (1915) is a tribute to vagabondage; *Demian* (1919) is a psycho-analytic study of incest; and *Narcissus and Goldmund* (1930) portrays two sides of man's nature by contrasting a monk with a voluptuary. *Der Steppenwolf* (1927) mirrors the confusion of modern existence, and *The Glass Bead Game (Magister Ludi)* (1945) is a utopian fantasy on the theme of withdrawal from the world. His general theme has always been a musing on the difficulties which the present age puts in the way of the individual in his effort to build up an integrated, harmonious self.

Demian; The Story of Emil Sinclair's Youth. Michael Roloft and Michael Lebeck, tr. New York, Harper & Row, 1965. (833.91 H576d Eng.)

Drei Erzählenden. Waldo C. Peebles, tr. New York, American Book Co., 1950. (833.91 H587Md)

Gertrude. Hilda Rossner, tr. New York, Farrar, Straus & Giroux, 1969. (833.91 H587g)

The Glass Bead Game (Magister Ludi). Richard and Clara Winston, tr. New York, Holt, Rinehart & Winston, 1969. (833.91 H587gl Eng.)

If War Goes On; Reflections on War and Politics. Ralph Manheim, tr. New York, Farrar, Straus & Giroux (Noonday Paperback), c1970. (834.91 H587Lk Eng.)

Journey to the East. Hilda Rosner, tr. New York, Farrar, Straus & Giroux, c1956. (833.91 H587m Eng.)

Klingsor's Last Summer. Richard and Clara Winston, tr. New York, Farrar, Straus & Giroux, 1970. (833.91 H587Lk Eng.)

Narcissus and Goldmund. Ursule Molinaro, tr. New York, Farrar, Straus, & Giroux, 1968. (833.91 H587n Eng.)

Peter Camenzind. Michael Roloff, tr. New York, Farrar, Straus & Giroux, 1969. (833.91 H587p Eng.)

Poems. James Wright, tr. New York, Farrar, Straus & Giroux, 1970. (831.9 H587Lg Eng.)

HESSE, HERMANN (Cont'd)

Rosshalde. Ralph Manheim, tr. New York, Farrar, Straus & Giroux, 1970. (833.91 H578r Eng.)

Siddhartha. Hilda Rossner, tr. New York, New Directions, c1951. (833.91 H587si)

Der Steppenwolf. Frankfurt am Main, Suhrkamp, c1955. (833.91 H587s)

Steppenwolf. New York, Modern Library, 1963. (833.91 H587s Eng.)

Wanderings; notes and sketches. James Wright, tr. New York, Farrar, Straus & Giroux, c1972. (838.91 H587Lw Eng.)

JIMENEZ, JUAN RAMON (1881-1958) Spain *** 1956

"For this lyrical poetry, which in Spanish language constitutes an example of high spirit and artistical purity."

Although born in Spain, Jimenez went into exile in the U. S. at the outbreak of the Spanish Civil War. He is a key figure in Spanish poetry, altering much of that written after him. He pushed the literary revolution begun by Dario away from its external brilliance and towards more intimate themes and delicate ways of expression, at the same time broadening the experiences involved in poetry. The form is free, of great simplicity, detached from reality, and tending toward the egocentric. *Platero and I* (1917) is one of the best poetic prose works in Spanish, already a classic among both children and adults of the Spanish speaking world.

Platero and I. Eloise Roach, tr. Austin, University of Texas Press, 1957. 2 vols. (863.6 J61p Eng.)

Segunda Antología Poética (1898-1918). Madrid, Calpe, 1920. (861.6 J61Ls)

KAWABATA, YASUNARI (1899-) Japan *** 1968

"For his narrative mastery, which with great sensibility, expresses the essence of the Japanese mind."

Kawabata was orphaned at the age of three. As a consequence, his childhood was unsettled, but he did graduate from the Tokyo Imperial University in 1924. He was active in the avant-garde literary movements of Japan. He is considered anti-proletarian, even anti-Marxists, but seems to show little ideological orientation. In 1937 came *Snow Country*, the description of a winter resort and one of its geishas, in which can be sensed the passage of time since his boyhood and a nostalgia for the traditional Japan. The war interrupted his writing, but in 1947 appeared *Thousand Cranes*, in which his objective eye is turned to post-war Japan. He continues writing in the same vein and remains extremely Japanese.

KAWABATA, YASUNARI (Cont'd)

The House of the Sleeping Beauties and Other Stories. Edward G. Seidensticker, tr. Tokyo, Kodansha International, 1969. (895.63 K22Lh Eng.)

Snow Country; and, Thousand Cranes. Edward G. Seidensticker, tr. New York, Knopf, c1958. (895.63 K22Ly Eng.)

The Sound of the Mountain. Edward G. Seidensticker, tr. New York, Knopf, 1970. (895.63 K22y Eng.)

KIPLING, RUDYARD (1865-1936) England *** 1907

"In consideration of the power of observation, originality of imagination, virility of ideas and remarkable talent for narration which characterize the creations of this world-famous author."

Born in Bombay, educated in England, Kipling lived briefly in Vermont before settling permanently in England in 1899. His literary production during this time included *Departmental Ditties, Soldiers Three, Barrack Room Ballads,* and his animal classics, *The Jungle Books.* In England, *Kim* and the children's classic, *The Just So Stories,* appeared in 1902. Later works include *Puck of Pook's Hill, Rewards and Fairies,* and *Something of Myself,* an autobiography. Kipling's real merit as a writer has tended to become obscured in recent years by the decline in his popularity brought about by anti-colonialism. But picturing Kipling as a "jingoist" colonial ignores not only the great body of his work which is far removed from this sphere, but also his own criticism and satires on some of the less admirable aspects of colonialism.

Ballads and Other Verses with a Glossary. Philadelphia, Altemus, c1897. (821.91 K57Lb)

Captains Courageous and Other Stories, including Rikki-Tikki-Tavi and the Maltese Cat. New York, Dodd Mead, 1959. (823.91 K57Lc)

The Day's Work. New York, Doubleday & McClure, 1899. (823.91 K57Ld)

Departmental Ditties and Ballads, and Barrack Room Ballads. New York, Doubleday & McClure, 1899. (821.91 K57Ld)

Sea Warfare. London, Macmillan, 1916. (824.91 K57s)

... Verse, Definitive Edition. New York, Doubleday Doran, c1940. (821.91 K57Jv)

Works (Authorized Edition). New York, Doubleday & McClure, 1899-1901. (828.91 K57L)

LAGERKVIST, PÄR (1891-) Sweden *** 1951

"For his artistic vigour and true independence of mind with which he endeavors in his poetry to find answers to the eternal questions confronting mankind."

Lagerkvist's early reputation rests upon his poetry and autobiographical works. His main themes have been, on the one hand, the anxiety of a life deprived of meaning and hope, and on the other, the tender resignation exemplified by the prose fantasy, *The Eternal Smile. The Executioner* is a suggestive prose tale which explores the symbolic role of the hangman in the Middle Ages and in contemporary society. Lagerkvist's international fame rests largely on two novels, *The Dwarf* and *Barabbas* which won him the Prize. Barabbas is placed as the representative of mankind, opposite the figure of Christ. The sinister figure of the robber is Man deprived of the self-transcending capacity, but still human enough to feel his deprivation.

Barabbas. Alan Blair, tr. New York, Random House, 1955. (839.737 Ll74b Eng.)

The Death of Ahasuerus. Naomi Walford, tr. New York, Random House, 1962. (839.737 Ll74d Eng.)

Herod and Marianne. Naomi Walford, tr. New York, Knopf, 1968. (839.737 Ll74m Eng.)

The Eternal Smile; The Quest for Reality; The Executioner. Masterton, et al., tr. New York, Hill & Wang, 1971. (839.737 Ll74Le Eng.)

The Holy Land. Naomi Walford, tr. New York, Random House, 1966. (839.737 Ll74h Eng.)

Modern Theater; Seven Plays and an Essay. Thomas Buckman, tr. Lincoln, University of Nebraska Press, 1966. (839.727 Ll74Lm Eng.)

Pilgrim at Sea. Naomi Walford, tr. New York, Random House, 1964. (839.737 Ll74p Eng.)

LAXNESS, HALLDOR KILJAN (1902-) Iceland *** 1955

"For his vivid epic power which has renewed the narrative art of Iceland."

Laxness' literary career began at the age of 17. During his development he traveled widely, converted to Roman Catholicism and acquired a sharply critical social conscience after his meeting with Sinclair Lewis. Settling in Iceland in 1930, Laxness inaugurated a new and mature period in his authorship, an example of which is *World Light*, a social satire. His novels are brilliantly written, conceived on a monumental scale, and reveal a powerful and complex mind. Laxness is probably the most outstanding Icelandic literary figure of modern times.

LAXNESS, HALLDOR KILJAN (Cont'd)

World Light. Magnus Magnusson, tr. Madison, University of Wisconsin Press, 1969. (839.693 L425h Eng.)

LEWIS, SINCLAIR (1914-1951) U.S.A. *** 1930

"For his vigorous and graphic art of description and his ability to create with wit and humour, new types of characters."

After six minor novels, Lewis gained wide notice with *Main Street* (1920), which depicts the emptiness and conformity of Midwestern small town life. In his many novels, Lewis attacked the middle-class of industrialized America for its herd instincts, its worship of streamlined conveniences, its shallow and meaningless idealism. *Babbitt* (1922) satirizes the average businessman of a growing city; *Arrowsmith* (1925) shows the difficulties of a scientist in the face of commercial medical interests; *Dodsworth* (1929) treats the disillusionment of a retired businessman touring Europe with his selfish wife. Lewis was the first American to win the Nobel Prize for distinction in literature.

Ann Vickers. Garden City, New York, Doubleday, Doran & Co., 1933. (813.5 L676a)

Arrowsmith. New York, Modern Library, 1925. (813.5 L676ar)

Dodsworth. New York, Harcourt, Brace, 1929. (813.5 L676d)

Kingsblood Royal. New York, Random House, c1947. (813.5 L676k)

Lewis at Zenith; a Three Novel Omnibus. New York, Harcourt, Brace & World, 1961. (813.5 L676l) Contents: *Main Street; Babbitt; Arrowsmith.*

MANN, THOMAS (1875-1955) Germany *** 1929

"Principally for his great novel, *Buddenbrooks*, which has won steadily increased recognition as one of the classic works of contemporary literature."

The strongly autobiographical *Buddenbrooks* placed Mann at the age of 25 in the front ranks of German letters. The 24 years which passed before the publication of the next great novel were filled with little masterpieces treating separately and more concisely the motifs suggested in *Buddenbrooks*--the struggle between the artist and the "normal" citizen in *Tonio Kröger* (1903); music as an expression of irrational and frequently destructive powers in *Tristan* (1903); the interdependence of physical and moral decay and creative genius in *Death in Venice* (1913). *The Magic Mountain* (1924) brought the author European fame, expressed by the Nobel award. Out of the German catastrophe grew the novel *Doctor Faustus* (1949) which uses the old legend with data from the lives of Nietzsche and Hugo Wolf, and interpretations of music based on Schopenhauer and Schönberg,

and countless allusions to contemporary persons and events--lunacy and genius symbolizing the fate of Germany. With *Felix Krull*, a work of his younger days taken up again, the aged writer returned from his excursions into science, philosophy, religion and politics to the realms of pure literature where his mastery remains unchallenged.

Buddenbrooks. H. T. Lowe-Porter, tr. New York, Garden City Publishing Co., c1924. (833.91 M282bu Eng.)

Children and Fools. Herman G. Scheffauer, tr. New York, Knopf, c1928. (833.91 M282L Eng.)

The Confessions of Felix Krull, Confidence Man. Denver Lindley, tr. New York, Knopf, 1955. (833.91 M282b Eng.)

Death in Venice. Kenneth Burke, tr. New York, Knopf, 1965. (833.91 M282t Eng.)

Doctor Faustus; the Life of the German Composer, Adrian Leverkuhn, as Told by a Friend. H. T. Lowe-Porter, tr. New York, Knopf, 1948. (833.91 M282d Eng.)

Essays of Three Decades. H. T. Lowe-Port, tr. New York, Knopf, 1947. (834.91 M282Le Eng.)

Freud, Goethe, Wagner. New York, Knopf, 1937. (920 M282)

The Holy Sinner. H. T. Lowe-Porter, tr. New York, Knopf, 1951. (833.91 M282e Eng.)

Last Essays. Richard and Clara Winston, tr. New York, Knopf, 1954. (834.91 M282Ll W Eng.)

The Magic Mountain. H. T. Lowe-Porter, tr. New York, Knopf, 1929. (833.91 M282z Eng.)

A Sketch of My Life. H. T. Lowe-Porter, tr. New York, Knopf, 1960. (921 M282)

Stories of Three Decades. H. T. Lowe-Porter, tr. New York, Knopf, 1936. (833.91 M282Ls Eng.)

Tonio Kröger in Nine Short Novels. Richard M. Ludwig, tr. Boston, Heath, 1952. (808.83 L948n)

The Transposed Head; a Legend of India. H. T. Lowe-Porter, tr. New York, Knopf, 1941. (833.91 M282v Eng.)

MAURIAC, FRANCOIS (1885-1970) France *** 1952

"For the deep spiritual insight and the artistic intensity with which he has in his novels penetrated the drama of human life."

Of a wealthy French family, Mauriac spent his youth preparing for the life of a scholar. His first success, *A Kiss for the Leper* (1922), led him to abandon scholarship. In 1933, he was selected a member of the French Academy. His passion for justice led him to take sides against the dictatorship of Franco, and the political struggle was sustained by his activity in the French Resistance during the occupation of France. During this time he published the famous underground *Cahier Noir* under the name Forez. In 1945 he became a brilliant lead-writer for the newspaper, *Le Figaro*. His novels are Catholic and pessimistic, concerned with depicting carnal, violent or criminal passions, with grace granted only to the sinner's soul *in extremis*. His power of psychological evocation, his poetic feeling for "atmosphere", and his intimate sense of pathos have produced both great novels and plays.

Asmodée, pièce en Cinq Actes. Paris, Grasset, c1938 (842.91 M454a)

Le Baiser au Lépreux. Paris, Grasset, c1922. (843.91 M454b)

La Fin de Nuit. Paris, Grasset, 1951. (843.91 M454f)

Maltaverne (Un Adolescent d'Autrefois). New York, Farrar, Straus & Giroux, 1970. (843.91 M454a Eng.)

A Mauriac Reader. Gerald Hopkins, tr. New York, Farrar, Straus & Giroux, 1968. (843.91 M454lm Eng.) Contents: *A Kiss for the Leper; Genetrix; The Desert of Love; The Knot of Vipers; Woman of the Pharisees.*

Memoirs Interviews. New York, Farrar, Straus & Cudahy, [c1960] (848.91 M454me Eng.)

Le Noeud de Vipères. Paris, Grasset, c1933. (843.91 M454n)

Thérèse, A Portrait in Four Parts. Gerald Hopkins, tr. New York, Holt, c1947. (843.91 M454t Eng.)

MISTRAL, GABRIELA (1889-1957) Chile *** 1945
(Pseud. of Godoy Alcayaga, Lucila)

"For her lyric poetry, which is inspired by powerful emotions and which has made her name a symbol of the idealistic aspirations of the entire Latin-American world."

MISTRAL, GABRIELA (Cont'd)

Gabriela Mistral was widely known as a poet even in her youth. A schoolteacher by choice, she never claimed the prestige of a professional writer. Her style is complete sincerity and simplicity, inspired by religious sentiment. Her teaching vocation and an early tragic love tend to make her themes bitter-sweet. Her forms are conventionally romantic, but redeemed by an intense lyricism.

Desolación; Poemas. New York, Instituo de las Españas en Los Estados Unidos, 1922. (868.98301 G589Md)

Ternura. Nuenas Aires, Espasa Calpe Argentina, S. A., 1945. (868.98301 G589Mt)

Selected Poems of Gabriela Mistral; A Bilingual Edition. Doris Dana, tr. and ed. Baltimore, Johns Hopkins Press, c1971. (868.98301 G589Ls D167)

NERUDA, PABLO (1904-) Chile *** 1971

"For poetry that, with the action of an elemental force, brings alive a continent's destiny and dreams."

Neruda is one of the greatest and most prolific poets writing in Spanish today, and perhaps the most powerful Latin American poet of the century. His reputation became established forty years ago with his second book, *Twenty Love Poems and a Song of Despair,* a series of tense, sad poems which has sold over a million copies in the Spanish text alone. In 1927 Neruda assumed a diplomatic career which he has pursued, off and on, throughout life. One of his "off" periods occurred when he went into exile in 1948, prompted by his Communist beliefs and his outspoken political attitudes.

The Heights of Macchu Picchu. Nathaniel Tarn, tr. New York, Farrar, Straus & Giroux, c1966. (868.98301 N454a)

The New Decade; Poems, 1958-1969. Ben Belitt and Alastair Reid, tr. New York, Grove Press, c1969. (868.98301 M454Ln)

Selected Poem; a bilingual edition. Nathaniel Tarn, ed. New York, Delacorte Press, c1972. (868.98301 N454Ls)

Twenty Love Poems and a Song of Despair. W. S. Merwin, tr. London, Jonathan Cape, c1969. (868.98301 N454Lv)

O'NEILL, EUGENE GLADSTONE (1888-1953) U.S.A. *** 1936

"For the power, honesty and deep-felt emotions of his dramatic works, which embody an original concept of tragedy."

O'NEILL, EUGENE (Cont'd)

After an unsettled youth, O'Neill took up writing during a six months' period in a tuberculosis sanatorium. He then gained experience in the "47 Workshop" at Harvard and joined the Provincetown Provincetown Players who produced his one-act plays. *Beyond the Horizon* (1920) won him recognition as America's leading playright. His plays vary widely in subject matter and technique, from the expressionism of *The Emperor Jones* (1920) and *The Hairy Ape* (1922) to the realistic methods of *All God's Chillun Got Wings* (1924) and *Desire Under the Elms* (1924). Although his plays take up sociological themes, his enduring concern has been not with man's relation to man, but with the concept of classical tragedy involving man's relation to God.

"Ah Wilderness" in *Sixteen Famous American Plays*. Bennett Cerf and Van H. Cortmell, ed. New York, Modern Library, c1941. (812.5082 C414s)

"Anna Christie" in *A New Edition of the Pulitzer Prize Plays*. William and Katherine Cordell, ed. New York, Random House, 1940. (812.5 C794)

"Beyond the Horizon" in *Representative Plays from 1767 to the Present Day*. A. H. Quinn, ed. New York, Appleton, Croft & Century, c1953. (812.082 Q7)

"Desire Under the Elms" in *Modern Drama for Analysis*. Paul M. Cubeta, ed. New York, Holt, Rinehart & Winston, c1962. (808.82 B652)

"The Emperor Jones" in *Masters of Modern Drama*. Haskell Block and Robert Shedd, eds. New York, Random House, 1962. (808.82 B652)

"The Iceman Cometh" in *25 Best Plays of the Modern American Theater; Early Series*. John Gassner, ed. New York, Crown, c1949. (812.5082 B561 Vol. 1)

"Ile" in *25 Best Plays of the American Theater; Early Series*. John Gassner, ed. New York, Crown, c1949. (812.5082 B561 Vol. 1)

A Long Day's Journey Into Night. New Haven, Conn. Yale University Press, c1955. (812.5 O 58L)

"The Long Voyage in *Makers of the Modern Theatre*. Barry Ulan, ed. New York, McGraw-Hill, c1961. (808.82 U36)

Marco's Millions; a Play. New York, Boni & Liveright, c1927. (812.5 O 58m)

"A Moon for the Misbegotten" in *Best American Plays, Fourth Series*. John Gassner, ed. New York, Crown, c1958. (812.5082 B561)

Nine Plays, Selected by the Author. New York, Modern Library, c1954. (812.5 O 58Ln) Contents: *The Emperor Jones; The Hairy Ape; All God's Chillun Got Wings; Desire Under the Elms; Marco's Millions; The Great God Brown; Lazarus Laughed; Strange Interlude; Mourning Becomes Electra.*

O'NEILL, EUGENE (Cont'd)

Selected Plays. New York, Random House, c1969. (812.5 O58Ls)
Contents: *The Emperor Jones; Anna Christie; The Hairy Ape; Desire Under the Elms; The Great God Brown; Strange Interlude; Mourning Becomes Electra; The Iceman Cometh.*

Strange Interlude. New York, Boni & Liveright, 1928. (812.5 O58s)

Ten 'Lost' Plays. New York, Random House, 1964. (812.5 O58Lt)
Contents: *Thirst; The Web; Warnings; Fog; Recklessness; Abortion; The Movie Man; The Snipe; The Wife for a Life; Servitude.*

A Touch of the Poet. New Haven, Conn. Yale University Press, 1957. (812.5 O58t)

PASTERNAK, BORIS LEONIDOVICH (1890-1960) U.S.S.R. *** 1958

"For his important achievement both in contemporary poetry and in the field of the great Russian epic tradition."

Pasternak's literary career began as a poet in 1914, but not until ten years later did the major poetry begin to appear. Much of his poetry echoes his early sympathy for the 1917 Revolution. The long years of Stalin turned him into the official translator of Shakespeare, Verlaine and Goethe, but he still managed to produce incidental verses. With Khrushchev's misleading political "thaw", Pasternak abortively ventured into prose and caused a political earthquake with his first novel, *Dr. Zhivago,* which was banned in the U.S.S.R. Although it has technical shortcomings, the novel has a sublime moral grandeur, and expresses, not so much Pasternak's anti-Marxism, as his disenchantment with the modest achievements of the Bolshevik Revolution. Expelled by the Soviet Writers' Union in 1958, Pasternak had to take the unprecedented step of refusing the Nobel Prize and, in an auto-critical letter to Khrushchev, make his plea that exile would for him be equivalent to death.

The Blind Beauty; a Play. Max Hayward, tr. New York, Harcourt, Brace and World, c1969. (891.724 P291b Eng.)

Dr. Zhivago. Max Hayward and Manya Harari, tr. New York, Pantheon, c1957. (891.734 P291d Eng.)

Fifty Poems. Lydia Pasternak Slater, tr. London, Allen & Unwin, c1963. (891.714 P291Lf Eng.)

I Remember; Sketches for an Autobiography. David Magarshack, tr. New York, Pantheon, 1959. (921 P2917)

Poems. Eugene M. Kayden, tr. Ann Arbor, University of Michigan Press, 1959. (891.714 P291M K23 Eng.)

PASTERNAK, BORIS LEONIDOVICH (Cont'd)

The Poems of Dr. Zhivago. Donald Davies, tr. Manchester, University Press, 1965. (891.734 P291dD D254)

Safe Conduct; an Autobiography. New York, New Directions, 1958. (891.784 P291Ls Eng.)

Seven Poems. George L. Kline, tr. Santa Barbara, Unicorn Press, 1969. (891.714 P291Lse Eng.)

PIRANDELLO, LUIGI (1867-1936) Italy *** 1934

"For his bold and ingenious revival of dramatic and scenic art."

Pirandello scored his first literary success with the novel, *The Late M. Pascal* (1904), but not until middle age did he turn to the theater where his greatest triumphs were to occur. Three phases are recognizable in his work: his early fiction is in the naturalistic Sicilian tradition of Verga; a tragic conception of life inspired the work of his middle period; and, finally, his later plays are devoted to the exploration of metaphysical problems. In these later works he argues the relativity of reality and develops his theory of multiple personality. Although primarily a playwright, Pirandello is a skillful short story writer who can convey in a mere episode a whole range of human life.

Pirandello's One-Act Plays. William Murray, tr. New York, Funk and Wagnalls, c1970. (825.912 P667Lp) Contents: *The Vise; Sicilian Limes; The Doctor's Duty; The Jar; The License; Chee-Chee; At the Exit; The Imbecile; The Man with the Flower in his Mouth; The Other Son; The Festival of Our Lord of the Ship; Bellavita; I'm Dreaming, But I Am.*

QUASIMODO, SALVATORE (1901-1968) Italy *** 1959

"For his lyrical poetry which with classical fire expresses the tragic experience of life in our times."

Most of Quasimodo's early poems consist of short lyrics of three or four lines. They are intensely personal and make extensive use of imagery drawn from his Sicilian background. The war provided his work with a basis of common experience hitherto lacking. Many of his works are a protest against the disregard for human life revealed in those forced to fight. It is his great achievement in his later poems that he developed the ability to communicate without making language suffer for the sake of communication.

The Poet and the Politician, and Other Essays. Thomas C. Bergin and Sergin Pacifici, tr. Carbondale, Southern Illinois University Press, 1964. (809 Q1Lp)

QUASIMODO, SALVATORE (Cont'd)

Selected Writings. Allen Mendelbaum, tr. New York, Farrar, Straus & Giroux, 1960. (851.91 Q1M)

To Give and to Have, and Other Poems. Edith Farnsworth, tr. Chicago, H. Regnery Co., 1969. (851.91 Q1)

ROLLAND, ROMAN (1866-1944) France 1915 (Awarded 1916)

"As a tribute to the lofty idealism of his literary production and to the sympathy and love of truth with which he has described different types of human beings."

In his early career, Rolland taught art history at the Sorbonne while serially publishing *Jean Christophe* (1904-1913). In 1914 he moved to Switzerland where he published many pacifist manifestoes. After the war, he divided his time between literature and politics, recognized as a revolutionary, as well as an independent humanist. *Jean Christophe,* his greatest work, centers around the life of a musician of genius who combines the highest qualities of the French and Germans. As an historian, Rolland was animated by a worship of great men, in particular, Michelangelo, Tolstoy, Gandhi, and Beethoven, especially.

Beethoven. B. Constance Hull, tr. New York, Holt, c1917. (780.92 B415ro)

Jean Christophe. Gilbert Cannon, tr. New York, Modern Library, 1938. (843.91 R749j C224 Eng.)

The Life of Ramakrishna. E. F. Malcolm-Smith, tr. Mayavati, Almora, Himalayas, Advaita ashrama, 1954. (181.4 R7491r)

The Life of Vivekananda and the Universal Gospel. E. F. Malcolm-Smith, tr. Mayavita, Almora, Himalayas, Advaita ashrama, 1953. (181.4 R749lv)

Michaelangelo. Frederick Street, tr. New York, Boni, 1930. (759.5 B944B R749)

Musicians of Today. Mary Blaicklock, tr. New York, Holt, 1915. (780.9034 R749)

RUSSELL, BERTRAND ARTHUR WILLIAM, 3RD EARL (1872-1970) England 1950

"In recognition of his various and significant writings, in which he champions humanitarian ideals and freedom of thought."

Russell has made considerable contributions in mathematics, philosophy and social humanism, but his most distinguishing characteristic lies in his attempt to apply the clarity and definition which he admired in mathematics, to the solution of problems in all fields, especially ethics and politics. To a strenuous intellectual life, Russell also brought the fervor of a reformer. He adamantly opposed any form of dogmatism, occasionally landing himself in jail for his efforts. He was very active in education, operating at one time a private school. He was one of the leading pacifist figures in the opposition to the development of nuclear weapons. A voluminous writer, his works are marked by the clarity and wit which have gained him a worldwide reputation and respect.

The Art of Philosophizing, and Other Essays. New York, Philosophical Library, 1968. (192 R961a)

The Autobiography of Bertrand Russell, 1872-1914. Boston, Little, Brown, 1967. (921 R961)

Common Sense and Nuclear Warfare. New York, Simon & Schuster, 1959. (341.6 R961)

Education and the Good Life. New York, Liveright, c1954. (370.1 R961)

Freedom Versus Organization, 1814-1914. New York, Norton, 1934. (909.81 R961)

German Social Democracy. New York, Simon & Schuster, 1965. (335.420943 R961)

Has Man a Future? Baltimore, Penguin Books, c1961. (341.672 R961)

A History of Western Philosophy and its Connection with Political and Social Circumstances from the Earliest Times to the Present. New York, Simon & Schuster, 1945. (109 R961h)

Human Knowledge, its Scope and Limits. New York, Simon & Schuster, 1948. (121 R961)

Icarus, or the Future of Science. New York, Dutton, c1924. (192 R961i)

Marriage and Morals. New York, Liveright, c1957. (301.424 R961)

My Philosophical Development. New York, Simon & Schuster, 1959. 192 R961m)

Portraits from Memory and Other Essays. New York, Simon & Schuster, 1956. (824.91 R961Lp)

The Problems of Philosophy. New York, Oxford University Press, 1959. (192 R961p)

RUSSELL, BERTRAND (Cont'd)

Understanding History, and Other Essays. New York, Philosophical Library, 1957. (192 R961un)

Unpopular Essays. New York, Simon & Schuster, c1950. (192 R961u)

What I Believe. New York, Dutton, c1925. (192 R961w)

Why I Am Not a Christian, and Other Essays on Religion and Related Subjects. New York, Simon & Schuster, 1957. (211.44 R961)

SARTRE, JEAN-PAUL (1905-) France 1964 (Declined Award)

"For his imaginative writing, which by reason of its spirit of freedom and striving for truth has exercised a far-reaching influence on our age."

Until World War II, Sartre was a school teacher. After serving with the French Resistance, he devoted his whole time, in close association with Simone de Beauvoir, to writing and his journal, *Les Temps Modernes.* Sartre believes a writer must refuse to allow himself to be transformed into an institution, even if it takes place in the most honorable form. It was for this reason that he declined the Nobel Prize in 1964. As a philosopher, Sartre is the founder of French existentialism as evolved through the long and difficult *Being and Nothingness.* His novels are powerful, intelligent and imaginative. In his stories the existentialist theme of man-is-what-he-makes-himself even contributes to the fictional interest of the stories. In the theater, he has been successful with tragedy on a classic level *(The Flies)*; with symbolically realistic drama *(No Exit);* and with philosophical plays *(The Devil and the Good Lord).* A penetrating critic, he has touched many facets of the human intelligence, and occupies a place in the front ranks of contemporary thought.

The Age of Reason. Eric Sutton, tr. New York, Knopf, 1947. (843.91 S251a)

Anti-Semite and Jew. George J. Becker, tr. New York, Schocken Books, 1948. (301.452 S251)

Being and Nothingness. Hazel Barnes, tr. New York, Philosophical Library, 1956. (111 S251)

The Devil and the Good Lord, and Two Other Plays. New York, Knopf, 1960. (842.91 S251Ld)

Essays in Aesthetics. Wade Baskin, tr. New York, Philosophical Library, 1963. (701.17 S251)

Existentialism and Human Emotions. New York, Philosophical Library, 1957. (111.1 S251)

SARTRE, JEAN-PAUL (Cont'd)

Literary Essays. Annette Michelson, tr. New York, Philosophical Library, 1957. (804 S251)

Nausea. Lloyd Alexander, tr. Norfolk, Conn., New Directions, 1949. (843.91 S251n Eng.)

No Exit, and Three Other Plays. New York, Vintage, 1955. (842.91 S251n Eng.)

The Reprieve. Eric Sutton, tr. New York, Modern Library, 1947. (843.91 S251s Eng.)

Three Plays: Dirty Hands; The Respectful Prostitute; The Victors. Lionel Abel, tr. New York, Knopf, 1949. (842.91 S251th Eng.)

The Troubled Sleep. Gerald Hopkins. New York, Knopf, 1958. (843.91 S251m Eng.)

The Words (Autobiography). Bernard Frechtman, tr. New York, Braziller, 1964. (848.91 S251m Eng.)

SEPHERIADĒS, GEŌRGIOS (1900-) Greece *** 1963

"For his eminent lyrical writing, inspired by a deep feeling for the Hellenic world of culture."

The poetry of Sepheriadēs is greatly influenced by Homer (especially the *Odyssey),* by Aeschylus and by ancient mythology, one of his favorite themes being the overwhelming weight of the Greek past. His composition is "modern", that is, often inconsequent and difficult to follow, but his brilliant fancy and moving language render him the most gifted Greek poet of his generation.

George Sepheris; Collected Poems, 1924-1955. Edmund Keeley and Philip Sherrard, tr. Princeton, N. J., Princeton University Press, 1967. (889.134 S453Lg 1969 Eng.)

On the Greek Style; Selected Essays ... Rex Warner, tr. Boston, Little, Brown, 1966. (889.4 S479 Eng.)

Poems. Rex Warner, tr. Boston, Little, Brown, 1960. (889.1 S479Lp Eng.)

SHAW, GEORGE BERNARD (1865-1950) England (b. Ireland) 1925

"For his work which is marked by both idealism and humanity, its stimulating satire often being infused with a singular poetic beauty."

SHAW, GEORGE BERNARD (Cont'd)

After receiving his education in Ireland, Shaw immigrated to England in 1876. Nine years of hack work and unsuccessful novels followed. His reputation as a music critic rose, along with his enthusiasm for socialism. In 1884 he founded the Fabian Society, an anti-Marxist gradualist socialist organization. He began writing plays about 1892, and by 1904 had them regularly performed in London and New York. The plays and their equally famous prefaces, show Shaw a brilliant and stimulating author, gifted with a Swiftian irony and a mastery of clear and witty prose. Chiefly interested in "the struggle between human vitality and the artificial system of morality", he at once overturned old conventions and suggested new ideals. He regarded himself as a tragic writer, perpetually tripped up by a comic one. He deliberately concentrated on remediable human suffering, a fact that may impair the lasting power of his greatest works.

Androcles and the Lion; Overruled; and Pygmalion. New York, Brentano, c1916. (822.91 S534La)

Bernard Shaw's Plays: Major Barbara; Heartbreak House; Saint Joan; Too Good to be True. Warren Smith, ed. New York, Norton, 1971 (822.91 S534Lb)

Complete Prefaces. London, Hamlyn, 1965. (822.91 S534Lc)

Everybody's Political What's What. New York, Dodd, Mead & Co., 1944. (320 S534)

The Intelligent Woman's Guide to Socialism and Capitalism. New York, Brentano, 1928. (335 S534)

John Bull's Other Island, and Major Barbara. New York, Brentano, c1907. (822.91 S534Lj)

Nine Plays, with Prefaces and Notes. New York, Dodd, Mead & Co., c1931. (822.91 S534Ln) Contents: *Mrs. Warren's Profession; Arms and the Man; Candida; The Devil's Disciple; Caesar and Cleopatra; Man and Superman; Fanny's First Play; Androcles and the Lion; Saint Joan.*

The Perfect Wagnerite; a Commentary on the Niblung's Ring. New York, Dover, 1967. (782.1 W134rD S534)

Plays and Players; Essays on the Theatre. London, Oxford University Press, 1958. 2 vols. (792.0942 S534)

Plays, Pleasant and Unpleasant. New York, Brentano, c1905. (822.91 S534Lp) Contents: *Widowers' Houses; The Philanderer; Mrs. Warren's Profession; Arms and the Man; Candida; The Man of Destiny; You Can Never Tell.*

Shaw; an Autobiography, 1856-1898, selected from his Writings by Stanley Weintraub. New York, Weybright and Talley, 1969. (828.91 S534Ls)

SHAW, GEORGE BERNARD (Cont'd)

The Simpleton of the Unexpected Isles; The Six of Calais; and, The Millionairess; Three Plays. New York, Dodd, Mead & Co., 1936. (822.91 S534Ls)

Ten Short Plays. New York, Dodd, Mead, 1960. (822.91 S534Mt) Contents: *Why She Would Not; Shakes Versus Shov; The Six of Calais; Annajanska, the Bolshevik Empress; Augustus Does His Bit; The Inca of Perusalem; O'Flaherty vs. The Music Cure; The Shewing-Up of Blanco Posnet; The Admirable Bashville.*

Three Plays for Puritans. c1906. (Works of Bernard Shaw). (822.91 S534Lt) Contents: *The Devil's Disciple; Caesar and Cleopatra; Captain Brassbound's Conversion.*

To a Young Actress; the Letters of Bernard Shaw to Molly Tompkins. New York, C. N. Potter, 1960. (826.91 S534 T)

SHOLOKHOV, MIKHAIL ALEKSANDROVICH (1905-) U.S.S.R. *** 1965

"For the artistic power and integrity with which in his epic Don he has given creative expression to a historic phase in the history of the Russian people."

Sholokhov's works are written in the tradition of Tolstoy's *War and Peace.* They have all been extremely popular in the U.S.S.R. A Cossack himself, his epic novels of the people of the Don are vibrant stories of the struggle of these Russians against physical and social forces. *Quiet Flows the Don, The Don Flows Home to the Sea,* and *Harvest on the Don* are the Cossack epics. *The Seeds of Tomorrow* continues the story into World War II, the collectivization of these hardy people and the hardships of the modern Russian. *They Fought for Their Country* continues the epic into post-war Russia.

And Quiet Flows the Don. Stephen Garry, tr. New York, Knopf, c1934. (891.734 S559t Pt. 1 Eng.)

The Don Flows Home to the Sea. Stephen Garry, tr. New York, Knopf, 1941. (891.734 S559t Pt. 2 Eng.)

Fierce and Gentle Warriors; Three Stories. Mirian Morton, tr. Garden City, N. Y., Doubleday, 1967. (891.734 S559Lf Eng.)

Harvest on the Don. H. C. Stevens, tr. New York, Knopf, 1961. (891.734 S559h Eng.)

One Man's Destiny, and Other Stories, Articles and Sketches, 1923-1963. H. C. Stevens, tr. New York, Knopf, 1967. (891.784 S559Ls Eng.)

Seeds of Tomorrow. Stephen Garry, tr. New York, Knopf, c1935. (891.734 S559s Eng.)

SILLANPÄÄ, FRANS EEMIL (1888-1964) Finland *** 1939

"For his deep comprehension and exquisite art in painting the peasant life and nature of his country in their mutual relations."

Sillanpaä studied natural science at Helsinki University for several years then turned to literature and published his first stories in the press. His first novel attracted attention by its qualities of style and approach. The great novels, *Meek Heritage*, and *Fallen Asleep While Young*, illustrate these at a mature level. Sillanpaä was an idealist as well as a realist, and although his bias was mainly biological, he was a good psychologist. The poetic element in his make-up is most evident in his stories, which are also formally more finished than his novels.

The Maid Silja; The History of the Last Offshot of an Old Family Tree. Alexander Matson, tr. New York, Macmilland, 1939. (894.451 S581n M434 Eng.)

People in the Summer Night, an Epic Suite. Alan Blair, tr. Madison, University of Wisconsin Press, 1966. (894.5413 S584i Eng.)

SOLZHENITSYN, ALEKSANDR ISACVICH (1918-) U.S.S.R. *** 1970

"For the ethical force with which he has pursued the indispensable traditions of Russian literature."

A physicist by training, Solzhenitsyn was arrested on a false charge in 1945 and imprisoned in labor camps until 1956. Released in 1957, he was "rehabilitated". *One Day in the Life of Ivan Denisovich* appeared in 1962, a first story realistically portraying prison life under Stalin. In 1963 more stories were published satirizing everyday life, especially the bureaucratic "stalins" still powerful in the Soviet Union. *An Incident at Krechetovka Station* is such a work. *First Circle* describes the lives of scientists working in a research center, which is in fact a prison. *Cander Ward* describes the lives of people condemned on health reasons to "internment" or death. Sensational revelations of some facts of Soviet life at the time of Stalin's death are less important in his works than the psychological insight into the intensified experience of people under varying degrees of pressure and deprivation.

The Cancer Ward. Rebecca Frank, tr. New York, Dial Press, 1968. (891.734 S692r Eng.)

The Love-Girl and the Innocent; a Play. Nicholas Bethell and David Burg, tr. New York, Farrar, Straus & Giroux, 1969. (891.734 S692l Eng.)

One Day in the Life of Ivan Denisovich. Max Hayward and Ronald Hingley, tr. New York, Praeger, 1968. (891.734 S692o Eng.)

We Never Make Mistakes; Two Novels. Paul Blackstock, tr. Columbia, University of South Carolina Press, 1963. (891.734 S692Lw Eng.) Contents: *Incident at Krechetovka Station; Matryona's House.*

STEINBECK, JOHN ERNST (1902-1968) U.S.A. *** 1962

"For his at one and the same time realistic and imaginative writings, distinquished as they are by a sympathetic humour and a social perception."

Steinbeck depicted his native California in vivid tones. The picaresque story of the Monterey *paisanos* in *Tortilla Flat* (1935) was followed by the grim novel of a labor strike, *In Dubious Battle* (1936). His concern for migratory farm laborers led to *The Grapes of Wrath* (1939), his most memorable story of dehumanization and the have-nots of modern America. One of his most outstanding stories, "The Red Pony" (in *The Long Valley*, 1938), shows his characteristic interests--town versus country; past versus present; labor versus management. His last books are considered less impressive, but his ability for narrative remained constant up to the best-selling *Travels with Charlie* (1962) in which he once again attempts to locate his own vision of America.

The Grapes of Wrath. New York, Viking, 1969. (C.S. 813.5 S819g)

In Dubious Battle. New York, Modern Library, c1936. (813.5 S819i)

The Long Valley. New York, Viking, 1938. (813.5 S819L)

The Moon is Down. New York, Viking, 1942. (813.5 S819m)

Of Mice and Men. New York, Modern Library, c1937. (813.5 S819o)

Short Novels. New York, Viking, 1953. (813.5 S819Ls) Contents: *Tortilla Flat; The Red Pony; Of Mice and Men; The Moon is Down; Cannery Row; The Pearl.*

The Wayward Bus. New York, Viking, 1947. (813.54 S819w)

The Winter of Our Discontent. New York, Viking, 1961. (813.5 S819wi)

TAGORE, RABINDRANATH (1861-1941) India *** 1913

"Because of his profoundly sensitive, fresh and beautiful verse, by which with consummate skill, he had made his poetic thought, expressed in his own English words, a part of the literature of the West."

Tagore was born in Calcutta. He studied law in England, and for seventeen years managed his family estates at Shihada. There he collected the legends and tales he afterwards used in his work. His first book was a novel, *Karuna,* followed by a drama, *The Tragedy of Rudachandra.* In 1901 he founded a communal school to blend eastern and western philosophical and educational systems. He was the first Asiatic to win the Nobel Prize and was knighted, an honor which he unsuccessfully tried to rid himself of in 1919 as a protest against British Punjab policy. Tagore's popularity in literary circles in Europe and America has always been wide, and his contemporaneity bespeaks his remarkable talents.

TAGORE, RABINDRANATH (Cont'd)

Bin Odini; a Novel. Krishna Kripalani, tr. Honolulu, East-West Press, c1959. (891.443 T128c Eng.)

Chitra; A Play in One Act. New York, Macmillan, 1914. (891.442 T128c)

Collected Poems and Plays. New York, Macmillan, c1949. (891.448 T128Lc)

The Crescent Moon; Child Poems. New York, Macmillan, 1915. (891.441 T128c Eng.)

Fireflies. Decorations by Boris Artzybasheff. New York, Macmillan, c1928. (891.441 T128Lf Eng.)

Gitanjali (Song Offerings); a Collection of Prose Translations made by the Author from the Original Bengali; with an Introduction by W. B. Yeats. New York, Macmillan, 1971. (891.441 T128Lgi 1971 Eng.)

One Hundred and One; Poems. New York, Asia Publishing House, 1966. (891.441 T128Lo Eng.)

Sādhanā; The Realization of Life. New York, Macmillan, 1913. (294.5 T128)

A Tagore Reader. Amiya Chakravarty, ed. Boston, Beacon Press, c1961. (891.448 T128Lt Eng.)

UNDSET, SIGRID (1882-1949) Norway (b. Denmark) 1928

"Principally for her powerful descriptions of Northern life during the Middle Ages."

Reverses in family fortune curtailed Sigrid Undset's education, and set her to work in an office. This experience is the subject of her first novels, concerned as they are with young women in a contemporary middle-class society. In 1920-1922, after a somewhat unproductive period, she produced her masterpiece, the historical trilogy, *Kristin Lavransdatter,* followed by a less important series, *Olav Audunssøn.* She subsequently wrote a number of novels with a modern setting, strongly marked by attitudes to the problems they pose by her conversion to Catholicism in 1924. Her style is at once monumental and everyday, qualities which, when coupled with her profound knowledge of Norwegian Middle Ages, give her historical works appropriate grandeur and authority and, at the same time, an actuality which brings her characters close to her reader. Together with Knut Hamsun, she is considered the most outstanding Norwegian writer of the century.

UNDSET, SIGRID (Cont'd)

The Burning Bush. Arthur Chater, tr. New York, Knopf, 1932. (839.8237 U56bu)

Four Stories. Naomi Walford, tr. New York, Knopf, 1959. (839.8237 U56)

Happy Times in Norway. New York, Knopf, [c1942] (914.81 U56)

Kristin Lavransdatter. Charles Archer and J. S. Scott, tr. New York, Knopf, 1946. (839.8237 U56Lk 1946 Eng.)

The Wild Orchid. Arthur Chater, tr. New York, Knopf, 1931. (839.8237 U56w)

YEATS, WILLIAM BUTLER (1865-1939) Ireland *** 1923

"For his always inspired poetry, which in a highly artistic form, gives expression to the spirit of a whole nation."

Most of Yeats' childhood was spent in County Sligo, whose scenery, stories and place associations affect his poetry. In London and Dublin he studied art. After some association with the *fin de siècle* writers, during which time he helped found the Rhymers Club. He associated himself with the Irish separatist movement, later moving on to found the Abbey Theatre in Dublin, for which most of his plays were written. He was a senator of the Irish Free State from 1922 to 1928. Yeats was the greatest Irish poet to have written in English. He was the artistic mainspring of the Irish literary and dramatic movements from 1889 to 1925. From Writing delicate lyrics, romantic and mythological, he passed to a spare personal style, full of individual idioms and tones and of ar allusiveness nurtured by his many interests and eccentricities. His plays, even those of too esoteric an interest, are full of poetic fire and prose, especially those which express his critical ideals.

Autobiography. Garden City, New York, Doubleday, 1958. (828.91 Y41La)

Collected Plays. New York, Macmillan, 1965. (822.91 Y41Jc M167)

Collected Poems (Definitive Edition with the Author's Revisions). New York, Macmillan, c1956. (821.91 Y41Jc)

Early Poems and Stories. New York, Macmillan, 1925. (828.91 Y41Lea)

Eleven Plays. New York, Collier, c1964. (822.91 Y41Le) Contents: *On Baile's Strand; Deirdre; The Player Queen; The Only Jealousy of Emer; The Resurrection; The Words Upon the Window Pane; A Full Moon in March; The Herne's Egg; Purgatory; The Death of Cuchulain; Cathleen Ni Hoolihan.*

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